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ABSTRACT

Outlines are presented for 30 creative dance lessons for sixth grade children. Each lesson description includes: (1) a statement of the lesson objective; (2) an overview of how the lesson illuminates a general concept of dancing; (3) musical equipment needed; (4) introductory activities; (5) tasks for skill development; (6) suggestions for the teacher; and (7) consolidation, which requires the children to apply their movement discoveries to a specific task, such as creating a dance, sequence, or pattern. An introductory statement discusses the nature of dance, movement concepts, and creative dance. A bibliography is included, as well as suggestions for music selection and equipment. (JD)

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ELEMENTARY SCHOOL DANCE GRADE SIX

1982

Dance Grade 6

By W. Wotherspoon

RED DEER PUBLIC SCHOOL DISTRICT NO. 104

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The material in this booklet was produced as a project of the Red Deer Public School District #104 Physical Education Project.

I. INTRODUCTION

A. The Nature of Dance

Dance has a special place in the Physical Education program. Like gymnastics and games it is a physically vigorous activity which is enjoyed in individual, partner or group work situations. Like gymnastics, dance is best done in bare feet. However, dance demands something more from the child (and the teacher). It requires a creative problem solving approach to movement tasks and an aesthetic, expressive involvement in movement activity.

In dance, it is the child who creates the dance form. He decides how he will move and how he will make it his unique movement statement. As such, dance is an art form. Like all art forms, be it painting, music, literature, etc., the tools of the medium must first be mastered. Then, the artist is ready to create and communicate. Just as the young child spends time in art class experimenting with colour, texture, line and shape, so in dance class he will experiment with his body and how it can move in space with and without others. When the child becomes familiar with the basic tools or concepts of dance, he is then prepared to create dances which are expressive of his unique personality.

This special nature of dance requires the teacher to provide the beginning experiences with the dance movement concepts. Because the activity aims to involve the creative capacities of the child, the teacher must set up a warm, accepting atmosphere. All movement responses must be accepted. Children must appreciate each other and feel secure in showing who they are in their dances. They must feel that they are dancing to please themselves, not to impress the teacher or their classmates. Without a positive environment, creative activity is thwarted.

B. Movement Concepts

GRADE	BODY AWARENESS	SPACE AWARENESS	EFFORT	RELATIONSHIP
K to 6	-whole body	-general & personal	-time	parts of body to each other
	-body parts	-extensions	-energy	individual to space, objects
	-shape	-pathways	-space	partners
	-bases	-levels	-flow	trios
	-flow	-directions	-effort	groups
	-symmetry & asymmetry	-spacial actions	- enrichment -	

C. Creative Dance

In creative dance, the expressive aspect of movement is the main concern. Here the body is regarded as the medium for communication of ideas and feelings. The child is encouraged to discover, explore and use his imagination. He is provided with opportunities to develop an understanding of his own movement capacities, to learn the language of movement and invent and create sequences and dances on his own.

Although other forms of dance such as folk, square, modern and rhythms, with or without equipment, are more structured, we strongly encourage a transition to a more creative approach as more knowledge of these forms is obtained.

II. PROCESS OF LEARNING IN DANCE

1. GUIDED EXPERIENCES

   Movement problems are set relative to the objective chosen by the teacher.

2. EXPERIMENTATION

   Children experiment in order to discover a variety of ways of answering the problem.

3. SELECTION AND REJECTION

   Teacher assists children in selecting their best method of answering the problem.

4. REPETITION AND REFINEMENT

   Time is provided for the child to perfect his or her answer.

5. CONSOLIDATION

   Movement ideas are thus refined and consolidated into a known movement sequence.

III. THE LESSON

Each dance lesson in this book has three parts:

1. Introductory Activities
2. Exploring Movement - Skill Development
3. Applying the Elements - Consolidation

The first part, Introductory Activity, may be a time when an idea, concept or stimulus is verbally introduced. Or, it may be a review of the work done in a previous lesson. In the second part, Skill Development, the teacher introduces the Movement Concept through action tasks. The children try a variety of responses. The teacher gives further verbal Guidance during this exploratory period. If she observes that the children are all travelling forward, she might suggest that they try it backwards and sideways. Guidance comments should be tied into the teacher's observation of the class. Point out what is innovative or unusual. Give the unsure or wary child a nod. This is not the time to point out the super-star. Each child must feel that what they are doing is as "right" or as "good" as any other child. In the third part, Consolidation, the children are asked to apply their movement discoveries to a specific task, such as creating a dance, sequence or pattern. Because dance is an integrated movement activity, these dances will be based on the major concept (aim) of the lesson, and will also take into consideration elements from the other movement categories - Body, Space, Effort and Relationships. Children should have enough time to design their dance in general and then to re-design or clarify it. For very young children (K-1) their final dance may be a simple two-part sequence, (Skip and Spin). Older children, (2-3) may make up longer three-five part sequences and dance them with a partner or in a group. The oldest children (4-6) will enjoy creating movement sequences which lead up to real dances.

IV. OBSERVATION

Children will learn much from observing each other. They will develop an appreciation of individual expression as they see the very different ways that their classmates responded to the same problem. Young children, and older children who are just beginning to dance, usually prefer the anonymity of 1/2 the class dancing and 1/2 observing and then switching places. Children can dance for one partner to observe, or they can dance in a few groups while many watch them. It is always preferable to ask children if they will show their dances, rather than tell them to perform. The teacher is wise to set observation tasks for the children in order to sharpen their visual acuity. i.e. "Watch and see if these children change from a high to a low level while dancing."

V. SOUND AND STIMULI

A. Instruments

Many of the lessons suggest the use of certain instruments such as drums (tambour), cymbals, tambourines, claves (sticks), maracas, etc. When unavailable, the teacher will rely upon her own voice to stimulate the movement.

For those who are unfamiliar with using instruments, practice beforehand to discover what you can make the instruments do. Accenting a beat on a drum by making it louder or a shade quicker (shorter in length) will suggest different kinds of action. Rhythms are either even or uneven. The uneven rhythm has a beat which is quicker, leaving a tiny pause in the rhythm. The most common uneven rhythm is a gallop.

In four equal intervals of time, a Galloping Rhythm:

one beat on drum	quick, louder beat	pause in silence	one beat on drum	quick, louder beat	pause in silence

...continued

Runs, skips and walks are even rhythms. In using a drum in dance, the STOP signal is two louder beats. The first beat warns the child to cut his momentum and by the second beat, he should be still. Run - Leap! By scraping the nails on the skin of the drum, a sound which suggests slow spinning, creeping, etc., is produced. Tapping the wood drumstick on the wood rim of the drum gives a sharp, clear sound for "snaps" or "looks".

The cymbal is particularly well suited to spinning, going up and down, and exploding. Claves or sticks give a sharp "poking" or "jerky" quality. They can also make a good travelling pattern (running, hopping, galloping). Tambourines are good for skipping, shaking, fluttering, and many other actions. Maracas, bells, triangles, etc., all have great potential for stimulating dance.

B. Music

Music selections are often referred to in the lessons and in Boorman's books. Other recommended records and their source for purchase are found in Boorman 1-3, page 121. In using music the teacher should look for simplicity of sound, (one or two instruments), contrast in mood or phrasing (happy/sad, quick/slow) and repetition of phrases (a b a b c, skip, spin, skip, spin, collapse, abc abc skip, spin, jump, skip, spin, jump). Generally speaking, the shorter the music, the better. Teachers can create their own musical pieces by tape-recording into one unit, several bits and pieces from records.

C. Action Words

The basis of the dance lessons and units is action words. Boorman 4-6 pages 1 and 2 lists many words which will stimulate appropriate voice quality to the action word. The word "flick" needs a quick, light, crisp voice, while "thundering" needs a lower pitch, elongated, heavy voice.

Children can say the action words as they do them. This reinforces the action and builds up their vocabulary.

D. Poetry and Voice Sounds

Poetry which is short and appropriate for the children's level may be used as a stimulus for dance. The teacher should draw out two or three ideas or words from the poem rather than have the class "act" out every line in drama fashion. Use poetry to stimulate quality or mood of action, not as the vehicle for "acting out". See Boorman 1-3, page 122, Boorman, Dance and Language Experiences with Children, and Boorman 4-6, page 144.

The voice can similarly suggest a mood or time quality for action. Lingering, rounded "oooaah" may be an easy, free circling glide. While "zip-zap" may be a sudden, direct dart of the arms or the whole body. See the lesson, Boorman 4-6 c i and Boorman 1-3, page 121.

The following examples of different voice sounds can be used to accompany movement. The children can move while making the sound or make the sound and then move. Sounds are either slow and sustained or sudden; they can use total body actions to accompany sounds or isolated body parts or body zones. Space and relationship concepts can also expand their ideas.

Humming, Buzzing, Cooing, Grunting, Whistling, Growling, Sighing, Purring, Hissing, Clicking, Groaning, Barking,

mmmmm..... zzzzz..... shshshshsh.....

Zip...Zip...Zip..., Beep, Beep, Beep....

Yip...Yip...Yip...

Bang!

Boo!

The above sounds can be combined to make "nonsense slogans" and rhymes:

Shshsh click, click

mmmMMM BANG!

The children can do some group presentations including their own accompaniment!

E. Stories:

An imaginative story idea may also stimulate a quality of movement. Remember, acting out a story even in mime or pantomime, is not dance. Dance is abstracted from reality while drama is a representation of reality. See Boorman 1-3 p. 123 and Boorman 4-6, pp. 109-114.

Stimuli words are action words, stillness words or quality (mood) words.

Action Words

walk	twist	strike
run	curl	dodge
jump	vibrate	sway
hop	bend	shrink
skip	grow	clap
gallop	creep	rub
trot	crawl	squeeze
leap	jerk	whip
bounce	flop	wobble
slide	relax	shoot
skate	march	whizz
swim	stretch	whirl
step	lunge	shudder
rock	spring	climb
spin	roll	flee
shake	slither	twitch
stamp	turn	revolve
swing	toss	rotate
dart	explode	thrust
stomp	soar	bound

Action Words Cont'd

clench	sink	swivel
wheel	skid	quiver

Stillness Words

stop	cease	delay
quiet	quit	dwell
halt	discontinue	linger
freeze	finish	lull
collapse	end	hibernate
pause	rest	unconscious
hush	calm	immobile
sleep	still	inactive
paralyzed	peaceful	dissolve
melt	hesitate	drop
anchor	stiff	tumble
fall	rigid	withdraw
hold	kill	grip
perch	shrink	grasp
seize		

Quality and Mood Words

happy	sad	angry
glad	melancholy	tense
cheerful	blue	frustrated
joyous	low	mad
ecstatic	sorrowful	troubled
gay	unhappy	nervous
bright	depressed	defeated

Quality and Mood Words Cont'd

hearty	doleful	frantic
light	heavy	cold
little	strong	warm
gentle	big	lonely
dainty	huge	isolated
delicate	powerful	bleak
sudden	sustained	low
sharp	curved	high
angular	smooth	hollow
jerky	swing	soft
fast	slow	hard
lost	accepted	awkward
regular	tight	loose
droopy	free	confined

VI. LESSON PLANS

A. UNIT I — CREATIVE DANCE

1. Introduction

In creative dance, the expressive aspect of movement is the main concern. Here the body is regarded as the medium for communication of ideas and feelings. The child is encouraged to discover, explore and use his imagination. He is provided with opportunities to develop an understanding of his own movement capacities, to learn the language of movement and invent and create sequences and dances on his own.

Although other forms of dance such as folk, square, modern and rhythms, with or without equipment, are more structured, we strongly encourage a transition to a more creative approach as more knowledge of these forms is obtained.

2. Scope and Sequence of Lesson Plans

Lesson 1: To explore the actions of running, freezing, turning, jumping, sinking and rising.

Lesson 2: To review action words of the previous lesson and to work with new ones.

Lesson 3: To work on the movement problem then to work to another piece of music.

Lesson 4: To review and consolidate previous learning.

Lesson 5&6: To give the children opportunities to explore the use of percussion to accompany their own actions in individual and partner compositions.

Lesson 7: To experiment in group work.

Lesson 8: To create a group dance.

Lesson 9: To explore Body Symmetry and Asymmetry (Open, Close, Push, Pull).

Lesson 10: To explore group shapes (wall, ball, arrow, twisted).

Lesson 11: To develop time rhythms and placing of accents within phrases.

Lesson 12: To explore space designs with a partner.

Lesson 13: To create a dance comedy in which focus is used as a main movement idea.

Lesson 14: To develop the actions of opening and closing.

Lesson 15: To explore a mirroring relationship.

Lesson 16: To develop the actions of advancing and retreating in a partner and group situation (foreward or backward).

Lesson 17: To explore strong sudden actions with direct and/or flexible pathways using leading and following activities (The fight!) Thrust, slash.

Lesson 18: To explore strong and sustained actions with direct and/or flexible pathways using leading and following activities "Control" (Press, Wring).

Lesson 19: To explore light (sudden and sustained) actions with direct and/or flexible pathways using partner activities (Dab, float, flick, glide).

Lesson 20: Meeting and Parting using suddennness and sustainment, and rising and sinking to form a group rhythm. "Our Percussion Dance".

Lesson 21: To develop an Action Word Sequence (Escape Adventure).

Lesson 22: To design patterns with emphasis on direction and/or pathway. "The Wild Horseman".

Lesson 23: To develop a partner relationship (lead and follow) and use of body parts as a base. "Rhythmic".

Lesson 24: To develop contrasting energy qualities and group shape (Outer Space Adventure).

Lesson 25: To develop contrasting energy qualities and group shape (Outer Space Adventure continued) .

LESSON 1

Objective: To explore the actions of running, freezing, turning, jumping, sinking and rising.

DANCE GRADE SIX CREATIVE DANCE

Overview: It is important to keep children involved in a continuous rhythmical flow of movement. It is essential that the relationship between teacher and child is firmly established, to have children perform, to establish the movement sentence and to be physically stressful. In this first lesson we hope to achieve these goals.

Equipment: Tambour or drum

Introductory Activity:
Running and freezing. From your space run about the room swiftly to the drum beat. When the drum stops, you stop. Repeat, varying the length of the phrases.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
When you stop this time, can you make a shape low to the floor and strong?	- Repeat two or three times.
Can you make a shape high pulling you away from the floor?	- Repeat two or three times also.
Now select whether you will be high or low and you stop that way each time.	
This time can you leap, almost hurling yourself into the air? Try four or five.	- Comment on performances. - Have interesting leaps demonstrated.
How did you land?	
Let's practise the one you liked the best.	
From your personal space can you make a turning which pulls you away from the floor? Listen for the drum.	- Beat drum continuously and softly.
Now can you collapse?	- Sudden rhythm on drum. - Repeat several times rhythmically.
Can you try the turn again, but pretend you are pushing up something heavy (be strong)?	- The children need time to perfect this.

....continued

Skill Development continued:

TASKS	*TEACHER SUGGESTIONS*
Now let's try the turning and collapsing again.	- Use drum accompaniment. - Repeat sentence three times.

Consolidation:

Have the children perform the five action words in a sentence...

Run - freeze (3 times) - jump (3 times) - freeze low - turn and collapse.
Drum accompaniment on run and freeze, on the turn action and sudden boom on collapsed.

Now with a partner, change the order of the sentence. After the children have practised for a while, have each perform their sentence from their space and holding the ending position.

LESSON 2

Objective: To review action words of the previous lesson and to work with new ones.

DANCE GRADE SIX CREATIVE DANCE

Overview: In movement working in a group is similar to working on a group project in art or being a member of an orchestra. In each case the culmination of your work is a group composition. This lesson provides this opportunity.

Equipment: RCA Record Library (Rhythmic Activities, Volume 3), "Postillion".

Introductory Activity:
Respond in action to these words as you hear them:

gallop, roll, bounce, shiver, whirl, shrink, and explode.

Skill Development:

TASKS	TEACHER SUGGESTIONS
-With one jump can you turn 360°? Can you go higher?	-Explore a while.
-Can you make two or three to help you travel?	
-Can you make them continuous?	
-Can you pause or balance between each jump?	-Be prepared to help those who need it.
-Now make a sentence of three turning jumps then pause.	
-Now with a partner work on timing your turning jumps so you travel one after the other.	-They may start together or apart. - A: 3 turning jumps - pause - B: 3 turning jumps - pause Repeat
-What sort of meeting and parting situations will you create?	
-Now can you try it to the music? (first part only).	-Have children listen to the music first.
-Face your partner. Who can jump the highest?	-Have a few tries.
-Can you retain that height while galloping?	

...continued

TASKS	TEACHER SUGGESTIONS
-Now stop and make three quick stamps on the floor.	
-Now make your sentence of galloping - stamp, stamp, stamp.	-Give the children the length of the phrase on the drum.

Consolidation:

Listen to the music all the way through. Now create a meeting and parting dance using phrases of turning - jumps and pause, galloping and stamping.

Stimulating Questions

1. Do you start together or apart?
2. Do you travel in the same direction or opposite?
3. Do you pause near or far, same level or different?
4. How do you convey this is a dance between you and your partner?

The music "Postillion" is only a suggested piece of music to accompany this lesson; however, if the music is not available, then the actions can be developed with the use of a variety of percussion instruments.

Evaluation of Lesson:

LESSON 3

Objective: To work on the movement problem then to work to another piece of music.

DANCE GRADE SIX CREATIVE DANCE

Overview: In the movement problem the children are given the opportunity to create on their own, actions, movement ideas, etc. The teacher initially becomes an observer but blends in when and where needed. The teacher will notice all types of reactions, from children working diligently to children standing still. This is a test of responsibility, independence and creativeness for the children (5-10 min.).

Equipment: Tambour or drum, RCA Victor Record Library (Rhythmic Activities, Volume 3) "The Clock".

Introductory Activity:
Movement problem.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you rise in quick movements from your space?	- drum accompaniment - Repeat several times.
Now make the movements short, quick and suddenly.	- staccato
Repeat this several times then collapse.	
Now repeat the phrase two or three times, rising with sudden, staccato actions - collapsing.	- Demand a strong performance.
Now can you move with the music?	- Listen to this phrase of the music first. Work through several times.
The next movement is an explosion. Explode high into the air.	- Try this a few times.
Now gallop for eight counts (and one and two).	- The counting can be done on the drum.
Now can you try a backward turning action down to the floor?	- Try several times.

....continued

Consolidation:

The music "The Clock" is only a suggested piece of music to accompany this lesson; however, if the music is unavailable, then the actions can be developed with the use of a variety of percussion instruments.

Let's put the whole dance together:

Rising with staccato action - sinking.
Rising with staccato action - sinking.
Explosive leap from the floor followed immediately by galloping - freeze for a second and then a strong turning action back down to the floor.

Now listen to the music, then we can do the dance. It is repeated twice.

Evaluation of Lesson:

LESSON 4

Objective: To review and consolidate previous learning.

DANCE GRADE SIX CREATIVE DANCE

Overview: This lesson should consist of a review of all the action words previously learned. They should be presented in an original way using different combinations of words. Group work on the movement problem and "The Clock" and "Postillion" should be repeated.

LESSON 5 & 6

Objective: To give the children opportunities to explore the use of percussion to accompany their own actions in individual and partner compositions.

DANCE GRADE SIX CREATIVE DANCE

Overview: In this lesson there is a beginning followed by an opportunity for the children to explore the use of percussion instruments in complete freedom. The children may start independent but will create partners or groups as they go.

Equipment: Tambour or drum, claves, finger cymbals

Introductory Activity:

From your space move with the drum sounds in terms of gallop - freeze - spin - sink (with quick, light, jerking actions) - explode. Repeat until all children can perform it without difficulty.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you (the boys) accompany yourselves with the drum while doing the phrase of actions?	- Each boy has a drum or something that makes a similar sound.
The girls go with a partner and create a conversation in action.	- one with finger cymbals, the other with claves
Let's focus again on conversation in action.	- Children are brought in and an idea is restated.
*Beginning of Lesson #6	
Problem: You and your partner have ten minutes to compose a phrase of actions accompanied by sound.	- The children immediately take out the percussion instruments.
Girls demonstrate your sentence. Boys demonstrate yours.	- The following points should be observed: - two people might start close together, far apart at the same or different levels - partners might move together or one after the other - partners might move away from, toward, around, above, over or under each other.

....continued

Consolidation:

How many wish to change instruments?

Now explore movement actions with your new instrument.

Can you eventually create a new sentence?

Those children who do not want to change instruments can formulate a new sentence of action.

Evaluation of Lesson:

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LESSON 7

Objective: To experiment in group work.

DANCE GRADE SIX CREATIVE DANCE

Overview: This dance is fairly directed in its structure, but a child makes it come alive by adding his or her own touches and style. It must be understood that creative dance is a balance between freedom to create and conformation to discipline. Complete freedom is chaos.

Equipment:

Introductory Activity:
Dart about the room. Dart and pause, dart in a new direction and pause. Do not bump anyone.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you dart to one side of your partner? Other side? Practise this a few times so you coordinate your actions.	- Use a drum beat. - children facing a partner - Both partners dart at the same time.
Try to put together this sentence: Dart to one side, dart to the other side, run.	- Repeat this action four times.
Now try this sentence with drum accompaniment.	- This is repeated until children have worked out their actions into a smooth continuous flow.
Now staying away from your partner, can you make four high leaping actions followed by a slow turning action?	- Have children look deliberately at all corners of the room.
Now work out your phrase: Leap, leap, leap, leap. Turn, turn, turn, turn. Leap, leap, leap, leap. Turn, turn, turn, turn.	- The children need time to work out this phrase.

....continued

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Now let's fit our actions into the sounds of the drum and tambourine:	- Listen to the instruments first.
Dart to one side, dart to the other - run --repeat 4 times Leap, leap, leap, leap Turn, turn, turn, turn Repeat twice.	
As you complete your turn you see your partner. How can you approach him forwards, backwards, creeping, rolling, strong stepping?	
Are you direct or flexible?	
Do you confront each other at the same level?	
How do you oppose each other?	- hands, hips, legs
Can you build up sufficient tension to force you to break away from each other?	

Consolidation:

Work through the entire dance: darting, running, leaping - turning, approaching, confronting - leaving. As the children work through the dance lead them to discovering a new partner as they leave the last one.

Evaluation of Lesson:

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LESSON 8

Objective: To create a group dance.

DANCE GRADE SIX CREATIVE DANCE

Overview: In this lesson we shall use verse to stimulate movement actions. This should only be used if it is brief enough for the children to perceive of the entire story. The verse and movements must be close enough to each other for the children to retain the feeling, mood and excitement of the poem.

Equipment:

Introductory Activity:

Travel and turn, and jump and fall. Have children explore these actions then have them sit and listen to this poem:

The Eagle

He clasps the crag with crooked hands
Close to the sun in lonely lands
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls
He watches from his mountain walls
And like a thunderbolt he falls.

Alfred, Lord Tennyson

Let us talk about some action words that might describe the eagle:

leaping, turning, pausing, hovering and swooping.

How about the sun?

circling, turning, rising, sinking

And the sea?

shivering, tumbling, turning again, rising

And what about the wall?

wide, angular, move with jumps or jerky actions

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Who wants to be the wall? the eagles? the sea? the sun?	- Divide children up fairly evenly.
Now select the percussion instrument you desire.	- eg. drums for the wall, finger cymbals for the sun and tambourines for the sea

....continued

Skill Development continued:

TASKS	*TEACHER SUGGESTIONS*
Now explore the role you are playing along with your instrument.	- Allow about 10 minutes of experimentation.

Consolidation:

At this point the scene is set by grouping the children in certain spatial locations. The wall should not be too close to the sun. The eagles should be spread out. Now the children move to the accompaniment of the spoken word:

POEM	ACTIONS
The Eagle	- very still
He clasps the crag with crooked hands	- Eagles swoop, leap, turn and travel.
Close to the sun in lonely lands	- Eagles freeze close to the sun and the sun commences rising and turning.
Ring'd by the azure world he stands.	- Eagles move slightly and again start to travel. The sun has stopped.
The wrinkled sea beneath him falls	- The eagles pause by the sea and the sea begins to move.
He watches from his mountain walls	- The sea stops moving and the eagles travel to the wall; the wall moves.
And like a thunderbolt he falls.	- The wall ceases, but the eagles, sea and sun all move for a few seconds and then everything stops.

Try it through two or three times after explaining it.

Evaluation of Lesson:

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LESSON 9

Objective: To explore Body Symmetry and Asymmetry (Open, Close, Push, Pull).

DANCE GRADE SIX CREATIVE DANCE

Overview: In this lesson it is our intent to make children aware that our body shapes are either symmetrical (both halves identical) or asymmetrical (both halves not identical).

Equipment: Cymbal, Tambour or drum, Tambourine.

Introductory Activity:
Travelling and freezing in symmetrical shapes, asymmetrical shapes individually then with a partner.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Curl up on the floor.	
Can you slowly open then close to the cymbal?	-Have children open high and wide (wall shape) close up low and tight (ball shape).
Now repeat this action.	
This time let only one side of your body open and close.	
Try the other side.	
Now can you push one side open, then pull it closed?	-Children must show strength (effort, action press). Use drum accompaniment.
Repeat with other side.	
Lets try it again.	
Which parts are leading the action?	
How can you travel with one side open and one side closed?	-Vary speed, direction, shape, etc. Use tambourine.
Repeat changing sides.	

Consolidation:
Discuss how it feels to use only a part of the body in movement. With accompaniment each child can create a sequence which opens, closes, pushes, pulls and travels using both sides or just one side of the body.

Evaluation of Lesson:

LESSON 10

Objective: To explore group shapes (wall, ball, arrow, twisted).

DANCE GRADE SIX CREATIVE DANCE

Overview: Four shapes can be identified in movement. Sometimes the body will make a clearly defined shape but in most cases there is an interplay of many shapes. It is our intent to develop an awareness of shape in stillness and motion.

Equipment: Tambour or drum.

Introductory Activity:
Travelling and freezing in shapes high and low.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
In your space, spread out wide (like a wall).	-Each child should spread each body part as wide as possible.
Now fall and make a floor wall.	
What other wall shapes can you make?	-Point out imaginative responses.
Now curl up into a ball that's small.	
Can you make a ball that's tall?	
Can you curl upside down?	
Can you curl on one side only?	
[illegible]w else can you be curled?	
Let your body pierce your space, like an arrow. (on the floor, in the air).	
How else can you be narrow and sharp?	
Now twist yourself into a screw.	
Can you get your body in knots?	

Consolidation:

Get into groups of four or five, each child numbered from one to five. As the drum beats the leader (No. 1) will travel to a spot and freeze in a shape. The other children then follow in order one after the other making a simular shape. Each body must touch two others. Repeat with each child getting a turn to be leader. Try to have children explore different ways of travelling also.

Evaluation of Lesson:

LESSON 11

Objective: To develop time rhythms and placing of accents within phrases.

DANCE GRADE SIX CREATIVE DANCE

Overview: Words can be used as a stimuli for dance in respect to their mood or syllabic structure. Mood may provoke an action as a result of definition or just the sound of the word alone. Playing with syllables can be fun especially when accents are used.

Equipment:

Introductory Activity:

Let's take the word watermelon.
Break it into syllables.
Wa - ter - mel - on (or) Wat - er - me - lon.
Now lets move to the word with respect to time and stress.

"Wa - ter - mel′ - on" - The stressed syllable should be the climax of the movement phrase.

(i.e.) Skip forward - skip backward - leap - freeze.

"Wa′ - ter - mel - on" - The first syllable is stressed.

(i.e.) Spin - jump - jump - jump.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Introduce the word "cut".	
Can you say the word cut?	
"Show me your arms cut."	
Can your legs cut? Chin cut? etc.	
Can you cut high, low, behind. Say the word as you do it.	
Can you combine the use of action and stillness? Cut - grip.	-Demonstrate
Let your body cut, cut, cut, then stop.	
When you stop, really grip.	
Now cut some more and grip.	
Practise cutting and gripping on your own.	-Have children say the words.
Marshmallow - lets say the word marshmallow. Now place yourselves	-Let children get the feeling of the word.

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on the floor and open when I say "marsh" and close when I say "mallow".

Now let's float about the room to "marshmallow". -Have children say the word as they move.

Now drift another direction to another marshmallow.

Find out how your body can open, float, turn and roll as you say marshmallow.

Consolidation:

Create a sequence which alternates "cut - grip - marshmallow".

Evaluation of Lesson:

LESSON 12

Objective: To explore space designs with a partner.

DANCE GRADE SIX CREATIVE DANCE

Overview: In this lesson the intent is to expose children to the concept of design, both on the floor and in the air, with a partner and in a group. Where as floor design is two dimensional, air pattern uses three dimensions.

Equipment: Tambourine, Visual aid.

Introductory Activity:

In partners, cut a series of complete circles or closed curves on the floor. One partner leads while the other follows.
-Can you vary the sizes of the circles?
-Can you overlap some circles?
-Can you make your floor design clear?
Once you have established a floor design, change over the leadership. The new leader will make different circles and designs in the air.
Once both ideas have been developed, follow up with discussion.
-Where can you make the most circles?
-Why?
-What are the characteristics of a circle?

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Join right hands and pull away from each other.	
Now slowly rotate, feeling the circle you are cutting with your outside hands.	-Children must not overpower one another or let go.
From the same position, find another way to cut a circle.	

Consolidation:

Now join with another pair. In fours, see what designs you can make on the floor or in the air that radiate outwards from a central point.

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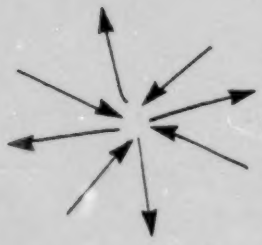
Show the children a visual example:



Make a very close and small group near the floor. Gradually cut the space and grow outwardly to this rhythm: ta ta ta taaaaa. (Use the tambourine - repeat several times.) Pull back in your own time. Now each child grows outwardly one at a time.

No. 1 - ta ta ta taaaaa
No. 2 - ta ta ta taaaaa
No. 3 - ta ta ta taaaaa
No. 4 - ta ta ta taaaaa

All come back together.
These were two ideas for answering the design problem. Can you find two of your own? (Floor design or air design)
Your own ideas are important.

Evaluation of Lesson:

LESSON 13

Objective: To create a dance comedy in which focus is used as a main movement idea.

DANCE GRADE SIX CREATIVE DANCE

Overview: In this lesson the children will be led into a dance-drama situation. It is very important that emphasis be placed on both or the situation could evolve to dance without drama or a drama without dance.

Equipment: Tambour or drum.

Introductory Activity:
Action word review - (run, jump, slide, skate, lap, vibrate, flee, and leap).

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Take a simple running action and stop and focus on something interesting, something imaginary.	-Repeat this a few times.
Without the drum beat, using different travelling actions, choose how and when you pause and focus.	-The children should pause from 3-5 seconds for the focus.
In your own space can you focus on one thing and draw attention to it?	-Guide children to changing position, or repeating an action of expression.
Now let's make a sentence of focus - travel - focus - draw attention to the focus.	

Consolidation:
In a group of five work out the following situation:
-No. 1 & 2 focus on the same thing.
-No. 3 & 4 join in on focus.
-No. 1 leaves.
-No. 5 joins numbers 2, 3, 4.
-No. 2, 3 & 4 leave.
-No. 5 is left alone.

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Once the children have experimented with this idea, ask the following questions to help the children establish their own ideas.

-How do you approach the focus?
-What do you do to make it a point of interest?
-How long do you stay?
-What is your group shape like when focusing?
-Does it change?
-How do you leave the group?
-In what position is No. 5 left?
A sense of rhythm must be integrated into the actions.

Evaluation of Lesson:

LESSON 14

Objective: To develop the actions of opening and closing.

DANCE GRADE SIX CREATIVE DANCE

Overview: The following lesson on basic spatial actions shows the development of opening and closing. This lesson serves as an introduction to this concept as the children are exposed to the beginnings of interpretation.

Equipment:

Introductory Activity:
Travel about the room and freeze in an open shape, then freeze in a closed shape, then freeze in a closed shape. Repeat having children freeze in a varity of open and closed shapes.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you squeeze your body tight?	-Children in own space (kneeling or sitting).
Now release.	
Can you deflate your lungs on your squeeze?	
Now fling your arms open and expand your lungs.	-Repeat this several times.
Now can you make the releasing action so it travels into space?	-Children should be standing so entire body becomes involved.
Now create a rhythmical sentence of squeezing and releasing. The first part of the sentence should be small, then gradually increase until it is large in the end.	
-In a group interpret the word "ACHOO". Use only squeezing and releasing actions.	-Children need time to work here. They may convey their interpretation individually as well as in a group.
Find another group and observe each other.	
-Find a new space for your group (stand, sit or kneel) apart.	

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Can you shape your group aesthetically?

Now can you squeeze the space out so as to decrease your space to become a close-knit group?

-Have them try this several times.

Notice how your body closes as the group closes.

Now find out how your body has to close as you:
"Squeeze the sneeze"
ACHOO
Squeeze the sneeze.

-The children have to be able to make the connections with the movement sequences.

An experience to accompany "There's fungus amongus"
Explore interpreting the words very slowly as the group spreads into space. Now explore the words very quickly with agitation, as the group quickly closes.

Consolidation:

Perform a short dance sequence to all of the lines.

Evaluation of Lesson:

LESSON 15

Objective: To explore a mirroring relationship.

DANCE GRADE SIX CREATIVE DANCE

Overview: Mirroring refers to matching of movements with a partner or a group without touching. After exploration it is important to give the children a structure upon which to develop their action.

Equipment: Slow music.

Introductory Activity:
Review action and stillness vocabulary. (stamp, stiff, stretch, calm, lunge, kill, rotate, settle)

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-How slowly can you move to the music?	-Let the children listen to a slow piece of music.
Use your whole body when you move.	
-With a partner mirror each other with one being a leader and the other the follower.	
After a while switch roles and repeat.	-Observe children and make sure their actions are as slow as the music.
Can you mirror only with arms, legs, then whole body?	

Consolidation:
Working together, decide on a beginning shape which allows you to open, rise, turn and travel. At the completion of the travel the other partner becomes the leader and the sequence reverses. Make sure the parts of your sequence are well emphasized.

Evaluation of Lesson:

LESSON 16

Objective: Tc develop the actions of advancing and retreating in a partner and group situation (foreward or backward).

DANCE GRADE 6 CREATIVE DANCE

Overview: Encourage the feeling of advancing and retreating in the children's movement by stressing the stepping forward with legs leading and retreating with the center of the body in the leap.

Equipment: Sound Images, Record 2, Side 1, Band 5, "Subsection 1" and "Subsection 2".

Introductory Activity:
-Travelling actions going and coming back in different directions.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can everyone produce a feeling of tension as they lean towards center?	-Children gather in center of room. Concentrate and look at spot all the time.
-Can you suddenly pull backwards away from the center?	-Emphasize a body part (hip, head foot, back, etc.)
-Can you pull one part back at a time until you have to step backwards and retreat?	-Continue this action as you get further and further from center.
-Let's come to the center again and listen to the music.	-Subsection 1
-Can you let the music accompany you while you retreat.	-Start very still and tense. Create a group retreating atmosphere.
-From a standing position can you develop the following travelling sequence?	-Step forward, step forward, leap backward. (land on two feet)
-Can we develop this sequence all over the room?	-Keep an even rhythm.
-Let's listen to the sounds on the record.	-Slight pause after the leap.
-Can we let our stepping and leaping accompany the sounds?	-Subsection 2
-Now with a partner can you use a meeting and parting situation to develop the step-step-leap pattern?	-Allow time to develop.
-In this part of the lesson the children can be led to discover these different situations.	-Encourage strength and tension.
	-Give the impression you are advancing toward and retreating from your partner.
	-a) starting apart or together b) starting facing or back to back c) advancing with steps or leaps d) retreating with steps or leaps.

Consolidation:
The teacher should now attempt to join these two experiences into one dance. The bands can be used in the order in which they occur on the record.

LESSON 17

Objective: To explore strong sudden actions with direct and/or flexible pathways using leading and following activities (The fight!) Thrust, slash.

DANCE GRADE 6 CREATIVE DANCE

Overview: The compound of strong, sudden and direct is termed a "thrust". This will be most easily experienced in stepping, jumping and galloping with the accent into the ground and in the use of driving gestures with such parts of the body as fists, elbows, hands and feet. The compound of strong, sudden and flexible is called a "slash". This will most easily be experienced in the whipping action of arms and legs.

Equipment: Tambour or drum, tone block, Children's Rhythms in Symphony, "Sword Dance".

Introductory Activity:

-Walks, jumps, bounces and gallops with emphasis on strong and sudden and accented into the floor. Have children demonstrate different types of walks, jumps and gallops.
Accompany with music.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-What parts of your body can you make strong and sudden actions with?	-Hands, elbows, feet, knees.
-What actions can you make with your arms.	-Punch, poke, chop, slash.
-Let's see you punch.	-Accompany with drum or tone block.
-Can you punch high, low, and in different directions?	-Body parts can work together or alternately.
-How can you poke with your elbows?	-In front, behind, side.
-Now let's see a chop.	-Hand used like a knife.
-What's different about a slash?	-Whipping action.
-Can you show me a slash?	-Left hand, right hand.
-Can you shadow box?	-Accompany with drum or tone block.
-Make up a sequence of actions using punches, chops, slashes and pokes.	-Listen to the music. Now try it to the music.
-How can you make strong sudden actions with your legs?	-Kick, jabs, slashes.
-Can you jab with your knees?	-Different directions, different levels.
-Show a kick with your feet.	-Front kick, back kick, side kick.
-How high can you kick?	
-Can you show me a slash with your foot?	-Circular Motion.
-Now can you make a sentence of actions using your feet?	-Accompany with drum then the music.

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Consolidation:

To the music "Sword Dance" and with a partner create a fight scene using body parts (non contact) to perform the actions discovered in the lesson. At the end of the music one partner should remain frozen while the other collapses. Repeat a number of times in order to allow children to perfect the scene as well as to change roles.

LESSON 18

Objective: To explore strong and sustained actions with direct and/or flexible pathways using leading and following activities "Control" (Press, Wring).

DANCE GRADE 6 CREATIVE DANCE

Overview: The compound of strong, sustained and direct, termed a "press" is most easily experienced in the pressure of one hand against another, in pressure of feet against the floor, and in the pressing together and pulling apart of body parts. The compound of strong, sustained and flexible termed a "wring" will be most easily experienced in strong turning and twisting actions with tension in the body and the use of downward directions.

Equipment: Tambour or drum, Sound Images, Record 2, Side 1, Band 5, "Subsection 1"; and Listen and Move, Record #7, "Leading Into Firm Sustained Movement".

Introductory Activity:

-Review strong and sudden actions by running and jumping and performing the actions in the air. Try the punches, kicks, chops, jabs, pokes and slashes.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you press your hands together?	-Different levels (high, low, medium)
-How long can you hold it?	
-Can you press any two body parts together?	-Hand and foot, two knees, elbow and knee, etc.
-Try many combinations.	
-What different body parts can you press to the floor?	-Hand, foot, knee, shoulder, elbow, etc.
-With out pushing too hard can you press a body part against one of your partners?	-Could be the same or different body parts.
	-Keep rest of body stable.
-How long can you hold that position?	-Partners could mirror each other.
-Can you press 2 or more parts against 2 or more of your partners?	
-Let's try it rising from a low level to a high level?	
-Now see if you can do this to percussion accompaniment.	-Slow with control.
-Can you show a lifting action?	-Give the appearance of something heavy.
-Can you walk with it?	
-How can you show a pulling action?	-Pulling a rope.
-Can you explore pushing and pulling actions with your partner?	-No contact.
	-Take turns, pulling and being pulled, pushing and being pushed.
-Use pauses to rest between pushes and pulls.	

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-Let's listen to the music and then try it to the music. -Sound Images, "Subsection 1".

-Can you make a twisted shape with your body? -Freeze it.
-Try another body base.
-Can you make a twisted shape in the air? -To the right, to the left.
-Can you jump and make a complete turn in the air? -Try different directions.
-How far can you turn?
-How can you land?
-Let's listen to the music - "Leading Into Firm Sustained Movement".
-Now let's try the action to the music.

Consolidation:

Make up a dance with your partner based upon the leading and following theme.

Part 1: Lifting partner or rising with partner (body parts pressing). Instrument accompaniment.

Part 2: Pushing or Pulling partner. Sound Images, "Subsection 1".

Part 3: One partner leads and performs a twist, a turn or jump and turn. The other partner copys each action."Leading Into Firm Sustained Movement."

In part two and three the music is repeated therefore partner A can lead during the first phrase and partner B during the second. All the actions can be done at various levels so be sure to encourage the leader to display his action in such a way as to show full control of his partner. It's the follower's responsibility to display submissiveness.

LESSON 19

Objective: To explore light (sudden and sustained) actions with direct and/or flexible pathways using partner activities (Dab, float, flick, glide).

DANCE GRADE SIX CREATIVE DANCE

Overview: The compound of light, sudden and direct termed a "dab" is most easily experienced by the use of feet in light running, creeping and tapping and darting of the fingers. The compound of light, sustained and flexible termed a "float" is best experienced with buoyant, weightless stirring and turning, rising and spreading, and twisting and weaving. The compound of light, sudden and flexible termed a "flick" is easily experienced with fingers and wrists moving quick and lively and light turns and leaps. The compound of light, sustained and direct termed a "glide" is most easily experienced with smooth gestures with palms and arms.

Equipment: Children's Rhythms in Symphony, "Gavotte", "Village Dance", and "Paganini" (German Waltz); Sound Images, Record 1, Side 1, Band 2, "Subsection 1"; and Record 2, Side 2, Band 5, "Subsection 2".

Introductory Activity:
-Light running in different directions. Music "Gavotte".

Skill Development:

TASKS	TEACHER SUGGESTIONS
-Can you touch your toes in all the spaces about you? (dabs)	-Facing partner. -Music "Village Dance".
-Can you show your heels to your partner in different ways? (flicks).	-High, low, etc. -Repeat music.
-Can you wave to your partner from different places?(hands) (dabs).	-High, low, behind, in front of, etc. -Music Sound Images,"Subsection 1"
-Can you wave with your feet? (flicks)	-Repeat Music.
-Can you flick your body with a turn or a leap?	-Partner copies.
-Can you follow your partner while she or he travels about the room feeling very weightless? (float)	-Slow motion, very little gravity. -Music "Paganini".
-Can you rise and spread, and twist and turn as you travel?	-Follower must be alert.
-Can you mirror your partner as he or she makes smooth gestures with arms and hands? (glide)	-Music Sound Images, "Subsection 2"
-Can you also incorporate curling and twisting shapes as you create your gestures?	-Repeat music. -Continuous flow between shapes.

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Consolidation:

With a partner can you create a dance using any two of the above actions. Choose either sudden or sustained actions along with the appropriate music. Your relationship with your partner will be of:

A) a leading and following nature which includes such activities as
   1) Mirroring
   2) Copying one after the other
   3) Working in unison

Evaluation of Lesson:

LESSON 20

Objective: Meeting and Parting using suddenness and sustainment, and rising and sinking to form a group rhythm. "Our Percussion Dance".

DANCE GRADE 6 CREATIVE DANCE

Overview: This lesson will give both boys and girls an opportunity to work together and put together previously experienced effort qualities, spatial concepts and movement ideas to be used in relationship with others to effect a total dance experience.

Equipment: Six different instruments (4 of each) Drums, tambourine, sticks, castanets, bells, voice, etc.

Introductory Activities:

-Each child with an instrument. Experiment with sudden and then sustained travelling actions accompanied by their own instrument.
-All action stops on a teacher signal.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-In a group of four can you create a similar travelling action with your instrument accompaning you?	-Each child in a group with a similar instrument. -Girls concentrate on sustained actions while boys on sudden.
-Can you perform your actions meeting and parting in your group?	-Have some groups demonstrate.
-Can you perform your action while circling?	-The meeting and parting and circling can continue.
-Now let's try your action while rising and sinking.	-The boys inside perform their action and push the girls group outward.
-Now boys can you press the girls outwards in your group.	-Now the girls perform their action and press the boys into the center.
-In response girls can you press the boys back into the center?	-Plan your press so everyone ends at the same time.
-Boys as you press the girls outward, can you rise over them forcing them to sink submissively?	-When the boys stop that is the signal for the girls to begin.
-Girls can you rise up over the boys causing them to back off and sink into the middle?	

Consolidation:

Perform a boy and girls group dance.

1. Boys circle inside girls performing their travelling action (sudden). Girls frozen.
2. Girls circle boys performing their travelling action (sustained). Boys frozen.
3. Boys press girls outward rising over them as they gradually sink.

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4. Girls press back forcing boys into center. Girls gradually rise over boys while they create a pressed shape to end dance.

* Dance can be repeated using new travelling actions and new instruments. Children may switch instruments and groups. Have groups demonstrate their dances.

LESSON 21

Objective: To develop a Action Word Sequence (Escape Adventure).

DANCE GRADE 6 CREATIVE DANCE

Overview: The intent of this lesson is to develop an action Word Sequence called Escape Adventure using the action words of Jab - Thrust - Search - Pause - Peer - Fly - Whirl.
The Music accompaniment "Creatures of the Garden" is developed in three parts.
a) Slow, ominous or sombre.
b) Medium speed, somewhat lighter in mood.
c) Fast, vigorous or strong mood.

Equipment: Drum or tambour, claves, tone block, triangle. Children's Rhythms in Symphony, "Creatures of the Garden".

Introductory Activity:
-Discuss prisoners and kinds of places which are prisons (war camps, prisons, dungeons, schools, cages, etc)
-Create imaginative pictures of prisoners in various situations and have the children recreate these by movement.
eg. 1) a man walking with a ball and chain.
2) a man trying to get out of a cage.
3) a man locked in solitary confinement.
4) a man in chains on a wall.
5) a prisoner chain.
6) a work camp (being whipped).

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you show me a jab-thrust?	-A jab is an elbow cutting through space. A knee thrusts.
-Can you show me an elbow jab, jab?	-Look where you jab.
-Show me a knee thrust, thrust.	-Say the word as you do it.
-Repeat using varied body parts.	-Use claves, drum or tone block for accompaniment.
-How quietly can you travel over the floor?	-Search - Pause - Peer.
	-Keep very low.
-Can you search in all spaces?	-Hold in all your energy and noise.
-Now pause and search in a new direction.	-Use triangle for accompaniment.
-As you peer can you keep your shape?	-Be very alert.
-Practice sequence.	-Search - Pause - Peer.
-Now fly - Whirl.	-Now fly over the floor. Your feet will barely touch the floor.
-Can you whirl, then land and fly. Practice sequence.	-Use arms to keep airborne.
	-Arms help the whirl.

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Consolidation:

Briefly discuss with children the above movement ideas as they relate to an escape adventure theme. Listen to the music to identify the three parts. Let children comment on being a prisoner and trying to escape, then create an escape dance to the music.

LESSON 22

Objective: To design patterns with emphasis on direction and/or pathway. (The Wild Horseman)

DANCE GRADE 6 CREATIVE DANCE

Overview: The intent of this lesson is to design pathways with emphasis on direction and/or pathways through the action words of gallop, slide, twirl, shake and leap to the music "The Wild Horseman". This music has a regular, repeating pattern of eight beat measures.

Equipment: Tambour or drum, tambourine, Children's Rhythms in Symphony, "The Wild Horseman".

Introductory Activities:
-Review locomotor patterns - gallops, slides, hops, skips, twirls, etc.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you pick a locomotor pattern and repeat it for eight beats?	-Freeze after the eight beats. -Accompany with drum or tambourine.
-Can you clap or count as you travel?	
-Repeat.	
-Can you try your pattern in different directions?	-Backwards, sideways.
-Can you try another locomotor pattern to eight beats?	-Hop, gallop, slide, skip, twirl, etc.
-Can you make a pattern of two locomotor actions alternating them each eight beats?	-eg. Hop, gallop, hop, gallop. -Try joining actions that flow together.
-Can you make each action travel in a different direction?	-Slide sideways, twirl forwards.
-What different shapes?	-Stretched, curled, twisted.
-How can you vary your pathways as you travel?	-Curl, wavy, straight, zig zag.
-Let's think about the body part that leads all the actions.	-Knees, feet, head, hands, etc.

Consolidation:
Listen to the music. Problem - Create a sequence of three locomotor actions each lasting eight beats (3 x 8 = 24 beats in total).
After the 24 beats, repeat.
Concentrate on style (body shape or position, directions and pathways).
Once the children have developed a sequence by themselves they can try a group approach. (2 to 3 per group working in unison with emphasis on pathways to initiate a group floor pattern.)

LESSON 23

Objective: To develop a partner relationship (lead and follow) and use of body parts as a base. (Rhythmic Partners)

DANCE GRADE 6 CREATIVE DANCE

Overview: The action words skip and spin will be emphasized when developing a partner relationship to the music "Rhythmic". The children should have previous exploration of skipping, spinning and working with a partner therefore this experience will serve as an extension to them.

Equipment: Tambour or drum, cymbal, Listen and Move, Record #3, "Rhythmic".

Introductory Activity:

-Skipping, freezing and collapsing to music (Blue grass) as the music stops the children freeze.
-Play musical skips. When music stops children collapse. Who will be the slowest?

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you skip to the drum beat?	-Fast, slow, high, low.
-Show me a different skip?	-A different direction.
-How else can you change your skip?	-A different pathway.
-What other action can you do as you skip?	-Turn, shake, stretch, etc.
-Can you try and develop your own "special" skip?	
-Now let's see you spin.	-Accompany with cymbal.
-What part of your body can you spin on?	-Seats, feet, tummies, shoulders, knees.
-What shape are you as you spin?	
-Decide who will be first leader with partner.	-Stand by nearest person.
-Now leader with your special skip can you travel to a new space and freeze.	
-Now follower travel with your special skip and freeze beside your partner.	-Partner should freeze at a different level with different shape.
-How interesting can you make your shapes?	
-Now let's reverse the leader-follower roles.	

Consolidation:

Listen to the music. It says leader skips and freezes, follower skips and freezes, then both start to spin. How many ways can you spin during this part? In the next part is when the roles reverse. Each sequence of skips contains eight beats. Let's try the actions first without the music then the dance can be done to the music. Feel free to develop other possibilities the music may have for developing relationship.

LESSON 24

Objective: To develop contrasting energy qualities and group shape. (Outer Space Adventure)

DANCE GRADE 6 CREATIVE DANCE

Overview: These lessons use the music "Outer Space" as follows:
a) Blast off.
b) Revolve, orbit, zoom, zip-zap.
c) Pull.
d) Digest.
e) Spit Out.
f) Revolve, orbit.
These lessons can be used in conjunction with science in the solar system. Children should be familiar with rocket ships, comets, the moon, etc.

Equipment: Cymbal, tambour, tambourine, Listen, Move and Dance, "Journey Into Outer Space" and "Imaginary Creatures". [Alternate Selections: Sound tracks of "2001 - A Space Odyssey", "Star Wars", or "E.T."]

Introductory Activity:
-Running and exploding. Quickly, slowly, high and low explosion.
-Can you explode over a partner? Similar to leap frog. Partner on hands and knees.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you make circles with your body parts? (arms, shoulders, legs, feet, etc.)	-Set the mood of concentration and introduce the air patterns of "revolve" and "orbit".
-What about the whole body? (cartwheels)	
-In your space can you revolve in a spin that goes high, then low?	-Accompany with a cymbal.
-What about a fast spin and a slow spin?	
-What shape is your body as you revolve?	
-Can you revolve on a base other than your feet?	-Slow turn in personal space.
-Now let your revolving lead you orbiting into spaces.	-Slow turn in general space.
-Can you change your level as you orbit?	
-Try orbiting on the floor.	-Cartwheels, rolls, etc.
-Can you make a fast orbit then a slow one?	
-Let's listen to the music. This part has fast and sudden sections that revolve and orbit.	-Let children listen to get the tempo.
-What travels fast in space?	-Asteroids, comets, shooting stars.
-Now let's combine a zoom through space with an orbit.	-Accompany with a four second cymbal ring. -Zoom, orbit, repeat.
-Can you make a low closed shape with your body? (Power to really explode)	-This music begins with a blast off.

-Let's start the count down 5 - 4 - 3 - 2 - 1
(Verbal Blast off, then physical)
-Can you let your body disolve into a revolve following blast off?
-Repeat.

-Attempt to make smooth transition from explode to revolve.

Consolidation:

Let's dance to the first part.
-The blast off.
-Revolve and orbit.
-Zooming asteroids, comets, etc.
-Rocket lands on planet.
-Occupants of rocket investigate the planet. (slow motion steps)
-A mysterious lazer ray paralyses everyone.
-The rocket on computer control takes off.

The music "Journey Into Outer Space" and "Imaginary Creatures" are only suggested selections to accompany this lesson. If this music is unavailable, then the actions could be developed with the use of a variety of percussion instruments or with the use of the alternate selections of music listed under equipment.

LESSON 25

Objective: To develop contrasting energy qualities and group shape.
(Outer Space Adventure Continued)

DANCE GRADE 6 CREATIVE DANCE

Overview: This second part of the dance (Outer Space Adventure) involves being digested by a space monster. A parachute is ideal to serve as the stomach. Pile the parachute into the middle of the room. The children will orbit the monster briefly.

Equipment: Parchute, cymbal, tambour, Listen,Move and Dance, "Journey Into Outer Space" and Imaginary Creatures". [Alternate Selections: Sound tracks of "2001 - A Space Odyssey", "Star Wars", or "E.T."]

Introductory Activity:
-Review lesson 24.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-What kind of thing can attack you in outer space?	-Laser rays, monster, aliens, etc.
-Show how a laser gun would make you disappear.	-Teacher use ray to stop all the children. Cymbal can act as ray. Children collapse and disappear on sound.
-Show a little sentence of action with a partner; one travelling the other with a laser.	-Switch. -Demonstrations.
-With a partner play alien tag.	-Partner is alien and when he touches you, you freeze for 20 secs.
-Can you be the alien when you thaw?	
-Let's let the parachute be the stomach of a large monster.	
-How would you get into the monster?	-Children may suggest being magnetized or pulled in by an invisible power or tentacles.
-Let's listen to the part of the music that gives the feeling of being pulled.	
-Can you let the beginning of the second part of the music pull you into the parachute?	-The children are attracted.
-Can you fight the monsters pull?	
-Which part of your body is pulled first?	-Head, arm, leg, etc.
-Can you be pulled at a high level? Low level?	-On your feet or stomach.
-How will the stomach shake you about?	
-Can you change your level as you digest?	-High, medium, low.
-How about your speeds?	-Fast, slow.
-What different shapes can your body make in the stomach?	-Sharp, pointy, jabs, head rub, round and slow.

. . . continued

-Listen to the crunch of bones.
-Can you repeat the whole sequence from blastoff to digesting in the monsters stomach?
-How will you get out of the stomach?

-The monster spits out a chewed up man.

-Let's listen to the spit out part of the music.
-Show how you would be spit out of the monsters stomach, then back revolving and orbiting in outer space.

Consolidation:

Let's dance to the second part. All persons are drawn into the stomach of the monster - the monster chews up everyone into odd shapes and sizes. Because of the distaste he spits everyone out. Everyone revolves and orbits in pieces. Let's listen to the entire piece of music. Now practise the dance several times focussing on developing quality in certain parts each time.

The music "Journey Into Outer Space" and "Imaginary Creatures" are only suggested selections to accompany this lesson. If this music is unavailable, then the actions could be developed with the use of a variety of percussion instruments or with the use of the alternate selections of music listed under equipment.

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B. UNIT II

CREATIVE FOLK DANCE

1. Introduction

a) Folk Dance is defined as a traditional dance of a given people. In this form a definite pattern of dance is usually specified and followed. However in physical education, the elementary school programs utilize many variations and departures from the traditional dance. This approach can be said to be a more creative one thus the title "Creative Folk Dance". In Kindergarten and the early primary grades, simple fundamental locomotor movements are the basis for the dances whereas more specialized steps such as: Bleking, Circassia, Schottische, Polka, etc., are introduced in the upper elementary grades.

b) Method of teaching folk dance - For the most part the indirect method is by far the most effective, however from time to time when demonstration of more specialized steps is needed the direct method is necessary.
All steps and actions should be taught separately prior to learning the dance of which it is a part. This is a very efficient method as the children can concentrate on one element, the step, at a time. In order to make exploration and learning of various steps much easier, familiarity with the music and rhythm is of the utmost importance.
Be sure to begin with the simplest of formations, children scattered in personal spaces. This way children can concentrate on their own movements without the worry of coordinating with a partner or group. As the children progress in their abilities they may progress to other formation such as lines, single circles and double circles.

The sequence of presentation used in the lessons allows each child to explore and discover the various steps and actions of the dance. The children begin their exploration of the dance movements with voice or percussion accompaniment which eventually leads to the introduction of the music. These steps or actions are each explored separated and are usually done in their simplest form followed by such variables as directions, levels, pathways and any combinations of the above elements in conjunction with the step. The tempo of the verbal cues and the percussion instruments should approximate that of the music, unless the speed of the dance is quite difficult and must be approached gradually. The verbal cues are very important and should be used liberally throughout the lesson.

The final phase is to develop the "dance" by putting together in sequence fashion the steps and actions explored throughout the lesson. These can be specific actions or those created by the children. As children become more familiar with folk music (tempo, phrasing, instruments, pitch, etc.), they are more capable of creating their own dance steps and actions to the music.

c) Conclusion- It is hoped that the experiences you and your children share in "folk dance" are very "rewarding," truly "educational" and above all "enjoyable".

2. Scope and Sequence of Lesson Plans

Lesson 26: To explore running steps, schottische steps, and step-hops to the music "Seven Steps".

Lesson 27: To develop a dance using a schottische step with combinations of kicks, hops and jumps to the music "korobushka".

Lesson 28: To develop a dance using a polka step or a skip to the music "Kalvelis".

Lesson 29: To develop a dance combining the running and the schottische step to the music - "Savila Se Bela Loza".

Lesson 30: To develop a dance with combinations of bouncing actions to the music "The Roberts".

LESSON 26

Objective: To explore running steps, schottische steps, and step-hops to the music "Seven Steps"

DANCE GRADE 6 CREATIVE FOLK DANCE

Overview: During this lesson which is based on a Swedish couple dance the children will experience a schottische step for the first time. It is a fairly simple set of steps, however keeping the rhythm might pose somewhat of a problem. (Run, Run, Run, Hop) or 1 - 2 - 3 hop.

Equipment: Folk Dancing for Upper Elementary and High School Grades, Hoctor Records 4028, "Seven Steps" (Swedish Couple Dance).

Introductory Activity:

-Running to the music (jog) around the gym to the left, to the right, then all about, everyone going every which direction.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you run with high knees?	-Each child in his or her own personal space.
-Can you run with very low steps?	-Accompany all activity with the music.
-Can you turn as you run?	-Right on the spot.
-Now let's travel again. Can you run forwards?	
-How about backwards?	
-Sideways with a cross over?	-Left then right.
-How often can you change direction?	
-Can you turn while changing directions?	
-Can you try a schottische step?	-Run - Run - Run - hop
-Now let's try it to the music.	1 2 3 hop
-Can you travel about the room with schottische steps?	
-Can you find a partner?	-Nearest person.
-Show me how the two of you can coordinate your schottische steps about the room?	-When you are out of time stop and start again.
-Now can you step-hop in your own space?	-Back and forth, side to side. Accompany with music.
-Can you travel with step-hops?	-Forwards, backwards, sideways, turning.
-Can you follow your partner about the room doing step-hops?	-Partners copy exactly what partner does.
-Can you switch roles?	
-Canyou swing and step-hop with partner?	-Two hand grip.

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Consolidation:

Let's put all the actions we've explored together into a dance.
With a partner:

1) Run seven steps forward, pause.
   Run seven steps backward, pause.

2) One schottische step away from partner.
   One schottische step back to partner.

3) Swing partner with two hands and four step-hops.

4) Repeat 2 & 3.

5) Repeat entire dance 1 - 4.

This dance can be done in a circle or a line also.

LESSON 27

Objective: To develop a dance using a schottische step with combinations of kicks, hops and jumps to the music "korobushka".

DANCE GRADE 6 CREATIVE FOLK DANCE

Overview: Korobushka is a Russian Couple Dance and is very lively and energetic. Working from the basic schottische step the children will explore a variety of kicks, hops, and jumps that they can use in developing their own dance pattern.

Equipment: Folk Dancing for Upper Elementary and High School Grades, Hoctor Records 4028, "Korobushka" (Russian couple dance).

Introductory Activity:

-Teacher directed or led activity where the children follow the hopping, jumping and kicking actions of the teacher accompanied by the music.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you try the basic schottische step to this music?	-Each child moving in general space.
-Can you try it in different directions?	-Forward, backward, sideways.
-Can you turn as you travel?	
-Can you jump at the end of your schottische step rather than hop?	-Allow time to explore this 1-2-3-hop.
-How many can replace the jump with a kick?	-Allow time to explore this also.
-How many can replace the entire schottische step with kicks?	-Kick Kick 1-2 3-4
-Let's try a combination of schottische steps and kicks.	-1 - 2 - 3 kick, kick, kick.
-Can you repeat this as you travel about the room to the music?	
-Can you stand beside a partner?	-Nearest person.
-Now can you coordinate a combination of schottische steps and kicks with your partner?	-Start on the same foot. -Accompany with music.

Consolidation:

Let's put all the actions together now into a partner dance.

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Part I - (partners side by side) Start on outside foot.

1) - One schottische step forward with hop.
2) - One schottische step backward with hop.
3) - One schottische step sideways (quarter turn away).
4) - One schottische step sideways (half turn back to face partner).

Part II - (partners facing)

1) - One schottische step backward with jump (body at high level during jump).
2) - One schottische step forward with jump.
3) - One schottische step sideways (quarter turn away).
4) - One schottische step backward with jump.

Part III - (partner side by side again)

1) - One schottische step forward with a kick.
2) - Kick Kick.
3) - One schottische step backward with a kick.
4) - Kick Kick.

Repeat entire dance and finish with a bow as the music ends.
Encourage children to create their own patterns and formations.

LESSON 28

Objective: To develop a dance using a polka step or a skip to the music "Kalvelis".

DANCE GRADE 6 CREATIVE FOLK DANCE

Overview: The dance Kalvelis is traditionally a Lithuanian Circle mixer and probably the most difficult dance we will do. To catch on to the polka step and to maintain it is quite demanding. For those children that can't master the polka step, the skip can be used in its place. (a slow skip)

Equipment: Folk Dancing for Upper Elementary and High School Grades, Hoctor Records 4028, "Kalvelis" (Lithuanian Circle Mixer).

Introductory Activity:

-Skip about the room in different directions to music. Forward, backwards, sideways, back and forth, side to side and turning.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can we learn the "polka step"?	-Each child working in personal space.
-Can you step, close, step?	-Left, right, left (1----2-3)
-Can you repeat your polka step in your personal space?	-Accompany with hand clap.
-Can you travel forward and back?	
-What about side to side?	
-Let's try it to the music.	-Teacher leading.
-Can you travel about the room to the music?	-Forward.
-Can you repeat a phrase of action to the music?	-Seven polka steps and three stamps.
-Can you travel the opposite direction after the stamps?	
-Would you stand facing the person closest to you.	-This person will be your partner.
-Can you clap four times then swing partner with a half turn?	-Two polka steps.
-Can you do it coming back?	
-Now can one partner travel away with three polka steps then three stamps and come back the same way?	-Girl if a couple. -Other partner claps the beat.
-Can you switch roles (other partner does the travelling)?	-Boy is a couple.
-Now can we make a circle of couples?	-Preferrably two circles.
-Boys or partner number one face counterclockwise while girls or partner two face opposite direction.	
-Now can you walk forward taking each person coming your way with a right then a left and so on.	-Take the persons hand, walk by and reach out with the other hand for the next person.
-Now can you try it with a polka step?	-One polka step for each exchange.
-Let's try it to the music.	

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Consolidation:

Let's put all the action together into a circle dance.

1) Circle right with seven polka steps, ending with three stamps.

2) Circle left with seven polka steps, ending with three stamps.

chorus

3) Partners facing - clap hands four times, right elbow swing, two polka step

4) Clap hands four times, left elbow swing, two polka steps.

5) Repeat 3 & 4.

boys clap here 6) Girls dance three polka steps to center and turn with three stamps.

7) Girls dance three polka steps back to place and turn with three stamps.

girls clap here 8) Boys repeat what girls have done (more vigor)

9) Repeat chorus.

10) Grand right and left around circle with polka steps, meeting new partner on last measure. (16 polka steps)

11) Repeat chorus with new partner.

* Repeat entire dance with new partner.

N B -
If the number of action appears to create difficulites for the children then by all means cut back on some of the parts in order to simplify it. Remember this entire dance can be done with a skip rather than a polka step.

LESSON 29

Objective: To develop a dance combining the running and the schottische step to the music - "Savila Se Bela Loza".

DANCE GRADE 6 CREATIVE FOLK DANCE

Overview: This lively dance originates in the district of Sumadya, Serbia and means, "A grape vine entwined itself." This dance becomes very interesting and enjoyable as the movement of many short lines maneuver themselves about the floor.

Equipment: Tambour or drum, Folk Dancing for Upper Elementary and High School Grades, "Savila Se Bela Loza" (Serbian Line Dance).

Introductory Activity:

-Running activity; travelling medium speed and increasing speed as tempo of the music increases.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Do you remember the schottische step?	-1 - 2 - 3 - hop.
-Can you travel about the room with it?	-Accompany with drum. Accent fourth beat.
-Let's find a partner.	-Closest person.
-Can you play follow the leader with the schottische step?	-Switch roles often.
-Can you follow your partner running to the music?	-Put the music on and have partners take turns leading and following.
-Can we make a group of six?	
-While holding hands let's see you run to the music.	-It's important here for groups to learn to avoid other groups.
-Can you coordinate the actions of the schottische step with your group?	-Accompany with drum.
-Can you try different directions?	-Forward, to the right and to the left.

Consolidation:

Let's put everything together for the entire dance.

-Line of six persons, leader at right end and hands joined with arms extended downward.

1) Eighteen small running steps to the right ending with a step hop.
2) Repeat Number 1 to the left.
3) One schottische step forward slightly to the right.
4) One schottische step forward slightly to the left.
5) Repeat pattern three and four twice more.

LESSON 30

Objective: To develop a dance with combinations of bouncing actions to the music "The Roberts".

DANCE GRADE 6 CREATIVE FOLK DANCE

Overview: In this lesson we will explore many bouncing type actions in order that the children may select or create others to develop their own dance with a partner in a leader - follower situation.

Equipment: Folk Dancing for Upper Elementary and High School Grades, Hoctor Records 4028, "The Roberts" (English Partner Dance).

Introductory Activity:

-Listen to the music, clap the beat and gallop to the music. Freeze when the music stops.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you bounce to the music?	-Teacher led activity.
-Can you hop on one foot?	-The other foot (turn).
-Can you stride jump?	
-Can you scissor jump?	-Combine scissor and stride.
-Two foot jump?	-Forward and back, side to side.
-Jump and turn?	
-Can you heel and toe with left foot, right foot?	
-Can you step and kick?	-Either foot. (travel, turn)
-Can you raise your feet? (toes up, heels up)	-Inside, outside, forward, and back.
-Can you pivot? (one foot pivots the other is active)	-Toe-touches forwards, backward, left and right.
-Can you step touch?	-Sideways (left and right) forward and backward.
-Can you skip?	
-Can you use high knees?	
-How can you use your hands and arms to accompany your bounces?	
-Can you stand near a partner?	-Nearest person.
-Can one partner lead the actions to the music?	-The other partner follows.
-Can you change leaders when the music stops?	-Give each child two tries at leading.

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Consoldiation:

In each group of two I would like you to create a dance, your own dance using four basic actions of eight beats each totally 32 beats. You and your partner can be side by side, facing, back to back, whatever you wish. The children should have a two minute thinking session, a two minute practise session, followed by a demonstration session.

C. UNIT III SQUARE DANCE

1. Brief Description of Basic Movement

A. COUPLE AND PARTNER - Boy stands on partner's left side. Boy holds his right hand about armpit height with palm up. Girl places her left hand, palm down, in boy's hand.

B. SQUARE - A square is composed of four couples. Couple number one has their back to the music. Others are arranged as indicated in the diagram.

C. NUMBERS AND HEADS AND SIDES - Each couple is numbered as indicated in the diagram. 1 and 3 are known as the head couples; 2 and 4 as the sides.

D. CORNER AND OPPOSITE - Your corner is the person next to you (other than your partner) in the square. When facing the centre of the square, the man's corner is on his left, the woman's corner is on her right. The opposite person (or couple) is directly across from you.

E. BOW - Girl does a curtsey, bending at knees; boy bends forward at waist.

F. CIRCLE - Persons indicated join hands and walk, shuffle, or slide (never hop, skip or run) in the direction indicated. If no direction is given, circle to left.

G. UP AND BACK (ALSO CALLED FORWARD AND BACK OR INTO THE CENTRE AND BACK) - Opposite couples walk three steps to the centre, clap free hands with opposite person, and walk back to place. Individuals (men, women or everyone) may go up and back too, but don't clap hands.

H. DO SA DO - Two dancers facing pass right shoulders, slide to the right passing back to back, step back passing left shoulders, and slide to the left until facing again.

I. PROMENADE - Couples face counterclockwise (unless otherwise indicated) with boys on inside. Both join right hands and left hands (with right hands on top), walk, shuffle or slide around the square.

J. ALLEMANDE LEFT - Take left forearm grip with person indicated, walk halfway around that person until you are back to your starting position (but facing in the other direction).

K. STAR LEFT - Persons indicated go to the centre of the square, face counterclockwise and join left hands in the centre. Men usually grasp wrist of man in front of them; women take a loose hand hold. Walk forward (counterclockwise) the distance indicated.

L. STAR RIGHT - Same as Star Left, except face clockwise and join right hands.

M. GRAND RIGHT AND LEFT - In a square, partners face and join right hands. Walk straight ahead past your partner (men counterclockwise, women clockwise) and join left hands with the next person. Continue alternating hands around the square until you meet your partner and follow the next call.

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N. TWO LADIES CHAIN - Two ladies indicated join right hands, walk past each other joining left hands with the opposite man. Men turn slightly to left so they are standing alongside the girls. Men put right hands in middle of girls' backs and gently turn them forward until facing opposite couple. This last part is called a courtesy turn.

O. FOUR LADIES CHAIN - Four ladies walk to centre and form a right hand star. Walking halfway around the square, they join left hands with opposite men for a courtesy turn.

P. GRAND SQUARE - Head couples walk to centre of square (3 steps), turn to face their partners, back up three steps, and turn to face their original opposite. Heads back up three steps, turn to face their partners and walk forward until they meet their partners. The movement is then reversed by backing up three steps, facing the opposites, walking forward and turning to face partners, walking forward and turning to face opposites, and backing up to home. While the heads are executing this figure, the side couples turn to face their partners and begin by backing up, executing the reverse (second half)of the movement being done by the heads. When they reach home they walk forward to the centre executing the first part of the movement done by the heads.

Q. ARM TURNS (HALF) - Same as an allemande. Take forearm grip with designated arm and person, walking halfway around them and ending in the starting position but facing the opposite direction.

R. COURTESY TURN - Join left hands with designated person. Man turns slightly to left, placing right hand in middle of lady's back and gently pushing her forward to face designated direction.

2. Scope and Sequence of Lesson Plans

Lesson 31: To develop a dance to the music "Wheels".

Lesson 32: To develop a dance to the music "Hey, Look Me Over".

Lesson 33: To develop a dance to the music "Gitdown".

Lesson 34: To develop a dance to the music "Kingston Town".

Lesson 35: To review the dances developed in Lessons 31-34.

LESSON 31

Objective: To develop a dance to the music "Wheels".

DANCE GRADE 6 SQUARE DANCE

Overview: In this lesson the children will be exposed to one of the more complicated manoeuvres in square dance, the Grand Square.

Equipment: Modern Square Dancing, "Wheels".

Introductory Activity:

-Have the children explore walking steps as they travel in different directions, using sharp turns.

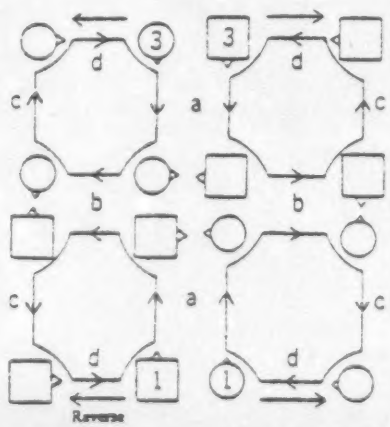
-Introduce or review the polka step (teacher led activity).

-Polka with a partner.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-With your partner, can you find a big space?	
-Can you take three steps forward, then turn to face partner?	-1-2-3 turn
-Now can you back up three steps and turn to face original direction?	-1-2-3 turn
-Show me three more steps backward and a turn to face partner.	-1-2-3 turn
-Can you finish by walking three steps to partner?	-1-2-3
-Can you reverse the entire process?	-Back, 1-2-3 turn
-You have just made the Grand Square.	-Forward, 1-2-3 turn -Forward, 1-2-3 turn -Back, 1-2-3
-Can you find another couple to try it with?	-Couple close at hand.
-We will assume we are the head couples:	-Couples face, assuming opposite sides of the square.

1 - 2 - 3 turn (forward)
1 - 2 - 3 turn (backward)
1 - 2 - 3 turn (backward)
1 - 2 - 3 reverse (forward)
1 - 2 - 3 turn (backward)
1 - 2 - 3 turn (forward)
1 - 2 - 3 turn (forward)
1 - 2 - 3 stop (backward)



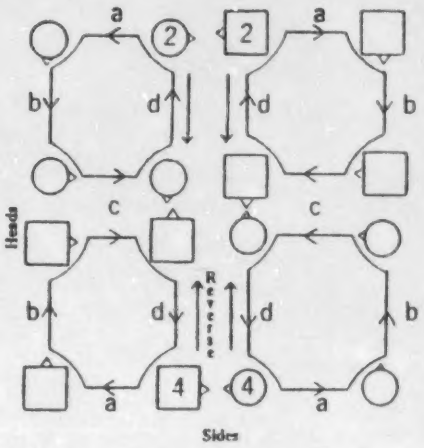
Skill Development cont'd.

TASKS

-Let's try it as if we are side couples:

Sides face - 1 - 2 - 3 turn (backward)
1 - 2 - 3 turn (forward)
1 - 2 - 3 turn (forward)
1 - 2 - 3 reverse (backward)
1 - 2 - 3 turn (forward)
1 - 2 - 3 turn (backward)
1 - 2 - 3 turn (backward)
1 - 2 - 3 stop (forward)

TEACHER SUGGESTIONS



-Now can we try the Grand Square with all eight? Let's make a full square and find out.

Consolidation:

Let's walk through the calls, listen to the music and calls, then try the entire dance with the music.

CALLS FOR BAND NUMBER 7 (Music: Wheels)

Sequence: Break, Figure, Break, Figure, Break

Break
Side Face Grand Square
1, 2, 3 Turn
1, 2, 3 Turn
1, 2, 3 Turn
1, 2 Reverse it now,
Heads back up, Sides to the middle
1, 2, 3 Turn
1, 2, 3 Turn
1, 2, 3 and Stop

Figure
Head ladies chain across the ring,
Turn 'em on around, pretty little thing.
Side ladies chain across you go,
Turn 'em on around, don't be slow.
All four ladies chain back,
Star by the right to your opposite left
Turn 'em on around, face to the middle
And then ___ Girls ___
Star by the left in the center you go
Once around till you get back home,
Do sa do your partner there
Around you go Now men ___,
Star by the left in the center you know
Once around to your partner go
Do sa do, it's around you flow,
Sides face, grand square

Evaluation of Lesson:

LESSON 32

Objective: To develop a dance to the music "Hey, Look Me Over".

DANCE GRADE 6 SQUARE DANCE

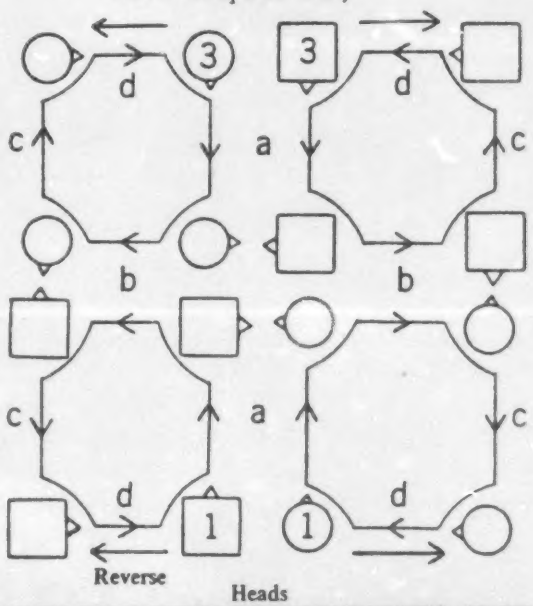
Overview: This lesson is more or less a review of the Grand Square from the previous lesson.

Equipment: Modern Square Dancing, "Hey Look Me Over".

Introductory Activity:
-Explore galloping actions, forwards, backwards and sideways.
-Explore combinations of gallops while working in unison with a partner.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-How fast can you make a square?	-remember, head couple on same side as music
-Let's review a few things: -Head ladies, can you chain across? -Boys, don't forget to courtesy turn. -Side ladies, can you chain across? -All four ladies chain back with a star. -Girls, can you go into the middle and back? -Now show me a star by the left, once around.	-right hands -left hands -right hand star -courtesy turn
-Let's review the grand square. (Sides back up a little.) 1 - 2 - 3 turn (forward) 1 - 2 - 3 turn (backward) 1 - 2 - 3 turn (backward) 1 - 2 - 3 reverse (forward) 1 - 2 - 3 turn (backward) 1 - 2 - 3 turn (forward) 1 - 2 - 3 turn (forward) 1 - 2 - 3 stop (backward)	-head couples only

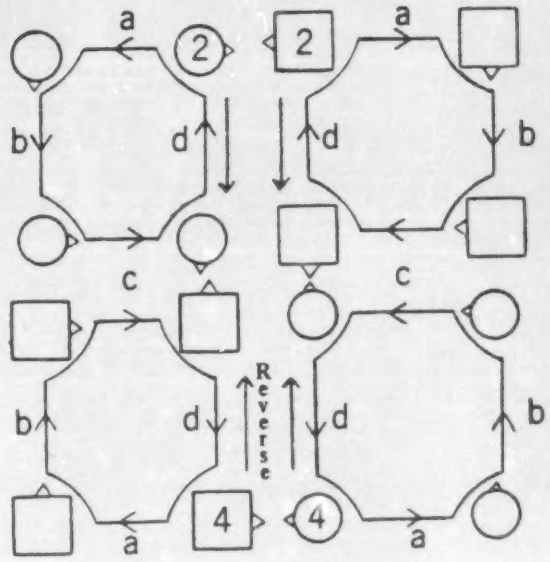


Skill Development cont'd.:

TASKS

-Now heads back up; side couples only:
Sides face - 1 - 2 - 3 turn (backward)
1 - 2 - 3 turn (forward)
1 - 2 - 3 turn (forward)
1 - 2 - 3 reverse (backward)
1 - 2 - 3 turn (forward)
1 - 2 - 3 turn (backward)
1 - 2 - 3 turn (backward)
1 - 2 - 3 stop (forward)

TEACHER SUGGESTIONS



Sides

-Now let's try the entire grand square with all eight dancers.

Consolidation:

Let's walk through the calls, listen to the music and calls, and then try the dance to the music.

CALLS FOR BAND NUMBER 8 (Music: Hey, Look Me Over)

Sequence: Break, figure twice, break, figure twice, break

Break
Head two ladies chain ___,
Turn your pretty Jane ___.
Side two ladies chain ___,
Well you turn 'em once again.
All four ladies chain back,
Star by the right in there,
Courtesy turn your partner now
Sides face, grand square
1, 2, 3 Turn
1, 2, 3 Turn
1, 2, 3 Turn
Reverse it back you go.
No matter whatever the weather is
We're dancing all together 'cause
We love to dance with
You ___ ___ ___

Figure
Girls ___ go into the middle,
Come on back you know.
Star by the left go once around
Until you get back home.
Do sa do your partner
Around you go ___
Men to the center star by the right
Once around you go ___
Pass your partner, find your corner
___ left allemande,
Come on home and do sa do,
Promenade the land.
Promenade 'em around the square,
You made a perfect pair
Hey, look out world, here
we come ___ ___

Evaluation of Lesson:

LESSON 33

Objective: To develop a dance to the music "Gitdown".

DANCE GRADE 6 SQUARE DANCE

Overview: The children will explore the arm turns (left and right) and review the Four Ladies Chain and the Grand Left and Right.

Equipment: Modern Square Dancing, "Gitdown".

Introductory Activity:

-Explore bouncing actions in the form of running steps, hops, jumps, turns, kicks and heel and toe actions. These activities can be teacher led.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you get with a partner?	-Face partner.
-Can you turn your partner with the right arm?	-Using forearm grip, walk around partner til you are facing opposite direction.
-Now can you try a turn with the left arm?	
-Let's make a square.	
-Can you face your partner?	
-Can you turn your partner with the right arm, allemande left your corner and do sa do your own?	-back to places.
-Girls, can you make a left hand star?	-Go all the way around.
-Now turn your partner by the right; turn corner by the left.	
-Now can you show me a right and left grand?	-girls - counterclockwise.
-When you meet your mate, promenade home.	-boys - clockwise.
-Can the head ladies chain across the square?	-join right hands.
-Boys, can you courtesy turn that gal?	-left hand in left with right hand on back.
-Let's try it again as the girls chain back home.	
-Now all four ladies chain the ring.	-right hand star.
-Boys, can you courtesy turn as they come back home?	
-Can you do sa do your corner?	
-Now turn your partner by the left.	
-Now can you turn your corner by the right and courtesy turn your partner?	
-Let's finish with a promenade around the square.	

Consolidation:

Let's walk through the calls, listen to the music and calls, then try the entire dance to the music.

CALLS FOR BAND NUMBER 9 (Music: Gitdown)

Join eight hands and circle to the left
Circle to the left go half way 'round,
Circle to the right go the other way back
Keep on going till you get back home.
Face your partner turn her by the right
Arm 'round ___ go back the corner
With a left allemande ___ ___.
Partners all do a do sa do
That's back to back then promenade,
Promenade, go two by four
Promenade, go 'round the floor
All the way 'round till you're home once more

___ ___ ___ ___
Men to the center with a left hand star
Once around but not too far,
Turn partner by the right arm 'round
Back to the corner with a left allemande.
Come back to your partner with a do sa do
Go 'round the girls now don't be slow,
Then promenade your lady fair,
Take a little walk go 'round the square
All the way 'round the ring you roam
Rockin-Rollin all the way home.

___ ___ ___ ___
Girls to the center with a left hand star,
One time 'round but not too far.
Turn partner by the right arm 'round,
Turn corner by the left arm 'round,
Grand right and left go 'round the town,
It's right and left till you meet your maid,
Take 'er in your arms and promenade.
Promenade go 'round the ring.
Promenade that pretty little thing.

Head ladies chain across the hall
Turn 'em 'round, don't let 'em fall.
Side ladies chain across the ring,
Turn 'em 'round, pretty little things.
New corners all left allemande,
New partners turn 'em right arm 'round.
Allemande left with your corner man
Right to your honey with a right and left grand
Count five hands in the big parade,
When you meet new partner, promenade.
Promenade, go 'round the hall
Take a little walk and don't you fall.

All four ladies chain the ring,
Right hand star and turn 'em then
Face your corner do sa do
Back to back, to your partners go.
Turn partners by the left arm 'round
Go back to your corner and turn 'em by the
Right arm 'round ___ ___
Courtesy turn your partner there
The promenade go 'round the square.
Take a little walk go 'round the room
Promenade in the harvest moon.

___ ___ ___ ___
Men to the center make a right hand star,
One time 'round but not too far.
Turn partner by the left arm 'round,
Go back to the corner with a right arm 'round,
___ ___ Courtesy Turn
Your partner there ___ Then
Promenade, go 'round the square.
Rockin'-Rollin' 'round the town
Picking 'em up and laying 'em down

___ ___ ___ Girls
Star right in the center you go
One time 'round, but not too slow,
Turn partner by the left you know,
Turn corner by the right hand go,
Back to your partner with a courtesy turn.
Now promenade around you churn
Promenade go four by eight
Get her on home and don't be late.

___ ___ ___ ___
___ ___ ___ Men
Into the center star by the left
One time 'round you're not through yet.
Turn partner by the right hand 'round.
Go to the corner with a left hand 'round.
Now partners all do a do sa do
It's back to back around you go.
Now girls to the center star by the right,
One time 'round in the middle tonight,
Turn partner by the left hand 'round,
Turn corner by the right hand now.
Come back home and courtesy turn.
Now promenade the big old hall
Go walking 'round the ring you all
Keep moving 'till you get back home.

___ ___ ___ ___
Now bow to your corner, partners too
Stand right there, we're all through.

Evaluation of Lesson:

LESSON 34

Objective: To develop a dance to the music "Kingston Town".

DANCE GRADE 6 SQUARE DANCE

Overview: In this lesson the children will review the turns, Courtesy Turn and Right and Left Hand Stars.

Equipment: Modern Square Dancing, "Kingston Town".

Introductory Activity:

-formation jogging (forwards, backwards and sideways in both directions)

-formations:

1) large circle

2) small circles

3) figure eight

4) meeting and parting (unison down the centre)

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Let's get a partner and make a square.	
-Four ladies, can you make a right hand star and chain across the square? -Can we try it once more?	-Boys, remember to courtesy turn those ladies. -Very good!
-Boys, can you make a star by the left? -When you get by home can you turn your partner by the right?	-once around the ring
-Girls, can you star right and turn partner by the left when you get home?	
-Now your corner by the right.	
-Boys, can you courtesy turn your partner and take her for a little walk?	

....continued

Consolidation:

Let's walk through all the calls of the dance. Now, let's listen to the calls and the music together. Remember the sequence: Part 1 - Part 2 (twice) - Part 1 - Part 2 (twice) - Part 1.

Let's try the dance to the music and calls.

CALLS FOR BAND NUMBER 10

(Music: Kingston Town)

Sequence: Break, Figure twice, Break, Figure twice, Break

Break

Four ladies chain,
Go 'cross the ring.
You chain 'em back ___,
To home again ___.
Join all your hands circle left
You know ___ ___
Now circle right
the other way home ___.
Turn to your corner do a
left allemande ___ ___
Grand right and left,
Go 'round the land.
You promenade
take them home and sing,
I left my little girl
In Kingston Town.

Figure

Men star left go once
around the ring ___.
Turn partner right,
Corner left hand swing,
Do sa do your partner
back to back you go
Girls star right
Once around you go ___,
Turn partner left
Corner by the right,
Courtesy turn your partner
Promenade tonight.
My heart is down
My head is turning around
I left my little girl
In Kingston Town

Evaluation of Lesson:

LESSON 35

Objective: To review the dances developed in Lessons 31 - 34.

DANCE GRADE 6 SQUARE DANCE

Overview: This lesson will be a 'good ol' time square dance'. It's time to test the listening skills of the children as we review the dances learned in the previous lessons. It may be necessary to have the children listen to the calls and music first, just as a refresher. Be sure to refresh them on any of the techniques if they aren't sure of them.

Equipment: Modern Square Dancing, "Wheels", "Hey, Look Me Over", "Gitdown", and "Kingston Town".

Introductory Activity:

-choice of introductory activities used in previous square dance lessons.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Let's form a square	
-Review: -grand square -courtesy turns -right and left turns -left and right stars -two ladies chain -four ladies chain -grand right and left	-The children may need very little review. If so, then there will be more time to dance.
-Listen to the music and calls of each dance to familiarize children with calls.	-Brief children on any moves they are unsure of.

Consolidation:

The children can now dance to the calls of "Wheels", "Hey, Look Me Over", "Gitdown" and "Kingston Town".

Evaluation of Lesson:

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Hay, Mike. Elementary Physical Education. Edmonton Public Schools, 1977

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Russell, Joan. Creative Dance in the Primary School. MacDonald and Evans Ltd., London, 1963

Saskatchewan Department of Education. Creative Dance K-6. 1976

VIII MUSIC

Children's Rhythms in Symphony: Primary Rhythms. Bowmar.

Folk Dancing for Upper Elementary and High School Grades. Hoctor #4028

Listen and Move. MacDonald and Evans.

Modern Square Dancing. Evual, Tom. Hoctor.

Sound Images. Coggins and Cook. MacDonald and Evans.

IX EQUIPMENT

Cassette recorder	heavy duty, 10 watt output	1
Record player	heavy duty, eg: Califone 1155K	1
Tambour and beater	for teacher	1
Tambourine	for teacher	1
Tone block	for teacher	1
Triangles		2
Claves		3
Cymbals		2 pairs
Cow bell		2
Maracas		6 pairs
Tambours		3
Tambourines		3
Tone blocks		9
Parachute	24' - 28', with storage bag	1
Storage Unit	mobile, metal	1